

The Cleveland Museum of Art

November



Members Magazine

Current Exhibitions

Cover: These two panels from a triptych are among the treasures that will be on view in *African Zion: The Sacred Art of Ethiopia. Saints Peter and Paul, Abraham with Isaac and Jacob*, about 1445–80, Fre Seyon, tempera on wood panel, Institute of Ethiopian Studies

AFRICAN ZION: THE SACRED ART OF ETHIOPIA

Special Exhibition Gallery, November 15–January 7
Treasures of ancient Christian spirituality

A LEGACY OF FAITH: ETHIOPIAN ORTHODOXY IN THE UNITED STATES

Gallery 102, November 15–January 7
Photographs by Chester Higgins, Jr., of New York's Ethiopian community

EARLY CERAMICS FROM JAPAN AND KOREA: ASIAN AUTUMN 1995

Gallery 121, through December 3
Earthenware and stoneware vessels from 2500 BC to AD 1600

POUSSIN: DRAWINGS FROM THE COLLECTION OF HER MAJESTY QUEEN ELIZABETH II

Galleries 104, 109–10, November 22–January 24
Masterpieces from a legendary collection

TOSHIO SHIBATA: LANDSCAPE PHOTOGRAPHS

Galley 105, November 17–January 14
Elegant images of environmental concern

ISAMU NOGUCHI: EARLY ABSTRACTION

Gallery 112, November 22–January 24
Drawings and sculpture by a 20th-century master

CHANGING DIMENSION: WORKS ON PAPER BY SCULPTORS

Gallery 111, November 22–January 24
20th-century prints and drawings

GREEK ISLAND EMBROIDERIES

Gallery 106, through March 1996
Treasures of a vanished folk art



Kofun period jar in
Asian Autumn 1995.
About AD 500,
stoneware, h. 20.5
cm, seventy-fifth
anniversary gift of
Shigehiko Yanagi
91.124

From the Director

Dear Members,

African Zion: The Sacred Art of Ethiopia, a beautiful and moving exhibition of art from one of Christianity's oldest traditions, opens to members on the evening of Tuesday the 14th. Check page 14 for the truly impressive list of people from our community who have stepped forward to serve on the African Zion Exhibition Advisory Committee, Mayor Michael R. White, honorary chairman. Thanks to BankOne, Cleveland and BP America for sponsoring the show and to 93 FM/WZAK for promotional support. We're presenting a conference in conjunction with *African Zion* on December 9, featuring Marilyn Heldman, America's foremost historian of Ethiopian art. Details on that event will be mailed next month. If you would like advance information about the conference, call our education department at ext. 462.

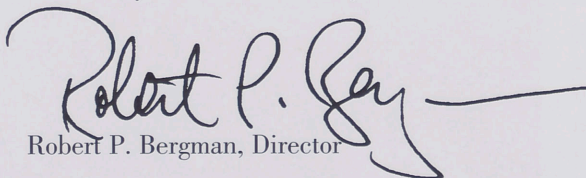
From the other end of Africa comes Abdullah Ibrahim, the great South African jazz master, who plays in Gartner Auditorium on Saturday the 18th. This is the second Jazz on the Circle concert, presented here by us in cooperation with the Musical Arts Association, the Northeast Ohio Jazz Society, and Tri-C JazzFest. You'll also notice a wealth of classical music programming this month and even a silent film with live musical accompaniment.

Chief Curator of Later Western Art Henry Hawley is organizing a new museum support

group concerning itself with modern design and the decorative arts. Stop by their 3:00 meeting on Sunday the 5th or call ext. 413 for information. On a topic of more monumental scale, the museum is hosting a group of lectures on urban design and architecture cosponsored by the Committee for Public Art and the Cleveland Foundation for Architecture.

Finally, I'd like to remind every one that on Wednesday evening, November 1, psychologist Mihaly Csikszentmihalyi from the University of Chicago gives a 6:00 talk, the final in our series of Director's Forum lectures. WCPN (90.3 FM) will broadcast all three lectures on Tuesday evenings, November 14, 21, and 28 at 8:00. If you can't stop in, tune in.

The diverse activities taking place at the museum this month indicate our growing role as a place where the entire community convenes. It is a role we accept with great pride, and it carries with it great responsibility—which is why I ask you once again to make sure to let us know how you think this institution can best use its great strengths to serve the community in the next century.


Robert P. Bergman, Director



The queen greets the governor and the king greets Mrs. Voinovich while Elvis + Marilyn was in town

Ethiopia's Sacred Legacy

AFRICAN
ZION: THE
SACRED ART
OF ETHIOPIA
November 15–
January 7

Ethiopia ranks among Africa's great civilizations, but its art is little known in the United States. *African Zion: The Sacred Art of Ethiopia*, the first exhibition in this country dedicated to the subject, brings the beauty and profound spirituality of one of the world's oldest branches of Christianity to Cleveland. In recent years, two of Africa's other renowned civilizations, the Yoruba and Benin, have been celebrated in temporary exhibitions at the CMA. *African Zion* expands further our awareness of the diverse cultures of the African continent.

The exhibition traces the arrival of Christianity in Ethiopia in the 4th century and the development of artistic styles and themes by artists associated with Ethiopia's monasteries and royal court between the 13th and the 18th

centuries. Works include painted icons, illuminated manuscripts, and processional and hand crosses of metal (bronze, silver, gold) and occasionally of wood. Many of these treasures come from the churches or monasteries for which they were originally commissioned and are outside Ethiopia's borders for the first time.

African Zion surveys its vast subject more or less chronologically. Today this legacy is largely represented by the Christian states and major artistic styles that emerged after the 12th century: the Zagwe Dynasty (1137–1270), the Early Solomonic Period (1270–1530), and the Later Solomonic (Gondarine) Period (1632–1769). The art created within this sweep of Ethiopian history is alive with the rhythm of line and color of other African cultures, with the decorative flatness associated with Coptic



Our Lady Mary, Apostles, Saints George and Theodore (about 1445–80, tempera on wood panel, Institute of Ethiopian Studies) was painted by Ethiopia's most important artist, Fre Seyon. The sprig of flowers Mary holds was borrowed from an Italian devotional image the artist may have seen at the royal court

An African Zion Learning Center, *Discover Ethiopia*, will be set up in the exhibition gallery. A video (*Dreaming of Jerusalem*) will run continuously.

We will also present a day-long program, *The Culture of Faith: The Art of Ethiopia, Byzantium, Armenia, and Russia*, Saturday, December 9, featuring Marilyn Heldman, leading American historian of Ethiopian art.

A Legacy of Faith: Ethiopian Orthodoxy in the United States, an exhibition of photographs by Chester Higgins, Jr., of today's Ethiopian community in New York City, will be on view in Gallery 102.

Sponsored by Bank One, Cleveland and BP America, with promotional support from 93 FM/WZAK. Organized by InterCultura, Fort Worth, and the Walters Art Gallery in association with the Institute of Ethiopian Studies. Made possible in part by grants from the National Endowment for the Humanities and the National Endowment for the Arts, federal agencies. Additional local support comes from the Ohio Arts Council. Additional support has been provided by the Burlington Northern Foundation as donor representing Burlington Northern Railroad Company, the William E. Scott Foundation, Mrs. William A. Moncrief, Jr., Mr. Sam Fogg, Mr. and Mrs. Claude C. Albritton III, the Texas Commission on the Arts, and the Helen Irwin Littauer Educational Trust.

Our Lady Mary at Dabra Metmaq (after 1730, tempera on wood panel, Institute of Ethiopian Studies) illustrates the miraculous appearance of Mary at the monastery of Dabra Metmaq, still commemorated by the Ethiopian church on May

29th. The richly shaded background, heavily modeled faces, and sumptuous costumes are features of the Second Gondarine Style, associated with the royal court of Empress Mentewweb at Gondar in the 18th century



and Byzantine art, and, in its later period, is touched by the serenity of Italian Renaissance panel painting.

In the ancient world, Ethiopia was known as the Kingdom of Aksum (to 1000 AD), as recorded by the Greek astronomer Ptolemy. The earliest works in the exhibition are coins issued by the Aksumite Kingdom after AD 270, some of which were struck in gold, indicating Aksum's prominent role in the economy of the eastern Mediterranean world. Silver and bronze coins were issued for local use, but gold was critical for international trade. Other than Aksum, only the currencies of Rome, Persia, and India were issued in gold at this time. Aksumite coins are of interest for another, even more compelling reason—they confirm the arrival of Christianity in Ethiopia at an early date. After the conversion of King Ezana in about 324, the cross replaced the fertility symbols on Aksumite coins, clearly establishing that Christianity came to Ethiopia independent of colonialism or slavery.

The great epic saga of Ethiopia upon which its kings claim legitimacy involves the appropriation of the direct line of descent from King Solomon himself and the assertion that God had been brought to Ethiopia in the Ark of the Covenant, the chest in which Moses placed the two tablets containing the ten commandments. A treatise called the *Kebra Nagast* (Glory of the Kings) provides an extended account of the legend of the Queen of Sheba, her travels to

Jerusalem, and her union with King Solomon. According to the *Kebra Nagast*, the Ark of the Covenant was carried across the Red Sea to Aksum by Menelek, Sheba and Solomon's son. Through Menelek, Ethiopia's rulers into modern times claim descent from the kings of Israel. Through the presence of the Ark of the Covenant in the cathedral at Aksum, the Ethiopian church claims to have inherited the mantle of Israel. The modern Ethiopian church shares with Judaism many Old Testament customs, dietary laws and the Saturday Sabbath, for example, which is observed in addition to the Christian Sunday.

The Ark, the central symbol of Ethiopian identity, is called "Zion," and every Ethiopian church symbolically represents it with a consecrated stone tablet inside a wooden chest called a *manbara tabot* (throne of the altar tablet). Because of its great sanctity, the altar tablet can only be carried by priests and is never displayed uncovered before the faithful. For Ethiopians, "Zion" means many more things—the holy city of Jerusalem, the great cathedral at Aksum, and Mary, the Mother of God, with whom the church is associated.

Mary occupies a special place in Ethiopian spirituality and art. On Sundays, and each of the 33 holidays devoted to the Blessed Virgin, the congregation venerates her image. Every church in the empire was required to have an icon as well as an altar tablet devoted to her, and every church was required to have a manu-

Invented by the Greek theologian Eusebius of Caesarea in the 4th century, canon tables are an index system that permits comparison of similar passages in the accounts of the life of Christ by the four evangelists. This table (14th to early 15th century, ink and tempera on parchment, Institute of Ethiopian Studies) is typical of a group of 14th-century Ethiopian Gospels



Liturgical fans like this one (*Our Lady Mary with Angels, Apostles, Saints, and Prophets* [detail], 1450–1500, tempera on parchment, Dabra Tana Qirqos, Lake Tana, private collection) were used

to keep flies away from the Eucharistic bread. This gigantic version of the fan—with its new icon forms—is unique to Ethiopia



script of the *Miracles of Mary*. The emperor Zara Yaeqob instituted the devotion to Mary in the 15th century, and no icons to Mary survive from before that time.

The icons in the exhibition are riveting. Painted in sharp primary colors (blue, red, yellow) and black, they illustrate the profound love of traditional, deeply rooted orthodox themes: the Virgin and Child, the Passion of Christ, the *Miracles of Mary*, and portraits of desert monks and warrior saints. Other panel paintings offer delightful narrative scenes depicting daily life, and still others the joyous interplay of geometric surface pattern. Icons were, and still are, hung on the walls of Ethiopian churches. At times, special icons are displayed on throne-like stands draped with fabric on religious holidays. The Ethiopian practice of wearing small painted icons around the neck for protection goes back to the 15th century.

The most important artist in the history of Ethiopian painting was a monk from a monastery on the shores of Lake Tana. Known simply as Fre Seyon (Fruit of Zion), through a single signed icon and by several others attributed to him, he seems to have worked at the imperial court of Zara Yaeqob about 1444–80. His soft, naturalistic forms, the realistic proportions of his figures, and their gentle, melancholy expressions evoke the Byzantine and Italian models presumably available at the royal court.

In addition to icons, the pictorial art of Ethiopia is represented by beautifully illumi-

nated manuscripts handwritten in Geez, Africa's only Semitic language. The Ethiopian alphabet, known as Feedal, is the only phonetic alphabet to originate in Africa. The manuscripts—richly painted with portraits of the four evangelists, with canon tables (indices cor-

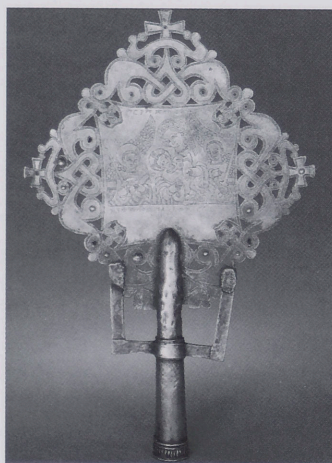
responding to the Gospel verses) or with images of the Virgin or the saints—were typically commissioned by the abbots of the great monasteries. Manuscript painting in Ethiopia followed ancient traditions (15th-century manuscripts are often copies of 9th-century manuscripts that no longer exist). By the 18th century, emperors and powerful nobles had replaced the abbots as the chief patrons of such books, which then followed a single artistic

style generated by the royal court at Gondar.

Ethiopia emerged almost simultaneously with Byzantium as one of the East's great Orthodox states. Infused with its singular traditions after centuries of independent development, the Ethiopian faith of today may be the closest in form to that of the early Christians. The ancient Greeks regarded the Ethiopians as "one of the best peoples in the world." Visitors to *African Zion*, perhaps more familiar with the other Orthodox traditions of Greece, Russia, or Armenia, will discover Ethiopia's legacy to be equally moving and powerful.

✪ Stephen N. Fliegel, Acting Curator of Early Western Art

Large crosses like this one (1450–1500, silver, Institute of Ethiopian Studies) are traditionally mounted on long poles, draped with cloth, and carried by priests and deacons in processions inside and outside the church. The interlaced and leaf-like designs are seen only on 15th-century Ethiopian crosses



The Garden of Love

Throughout the Middle Ages, goldsmiths ornamented their works with engraved images or decorative patterns. During the 1430s, goldsmiths in Germany's Rhine valley realized that the incised designs on metal objects could be filled with ink and impressed upon paper, which was finally available in some quantity.

The Master ES, who probably trained as a goldsmith, was active as a printmaker about 1450–67. An innovative draftsman, he has not been identified. The 18 engravings known to have been made at the time bearing the initials E and S are the first prints to have been signed by an artist. About 300 other engravings have been attributed to the Master ES because of stylistic similarities to those monogrammed

works. Only one or two impressions are known for half of these prints.

A popular theme in medieval literature, the garden of love was frequently represented by painters and printmakers as an idyllic realm of music, feasting, and games where women inspired dedicated service from their admirers. In the museum's new engraving, the Master ES satirizes courtly love, however, by depicting some of the immoral behavior forbidden by the Church and local authorities.

The Garden of Love (large plate) exists in only five impressions, four of which are in European museums. Our fine impression enriches a growing collection of early prints.

👉 Jane Glaubinger, Curator of Prints



The Garden of Love (large plate) (about 1465, engraving, 23.2 x 15.1 cm, John L. Severance Fund 93.161) is filled with allegorical allusions to the foolishness of lascivious behavior that a 15th-century audience would have immediately understood. The woman in the foreground who is opening the man's coat, for example, represents temptation and sin. Her companion symbolizes lust, and his jester's cap, which has fallen onto his shoulders, identifies him as a fool



The extroverted woman in *Future* (1917, oil on canvas, 100 x 66 cm, gift of Mr. and Mrs. Frank E. Taplin, Jr., 92.96), by German artist Gabriele Münter, is filled with hope, having just received a letter from her fiancé

Art historians consider Münter a major artist deserving of greater recognition, although her achievements have long been overshadowed by those of her more famous companion, Wassily Kandinsky

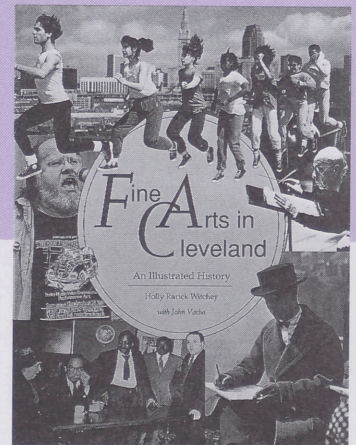
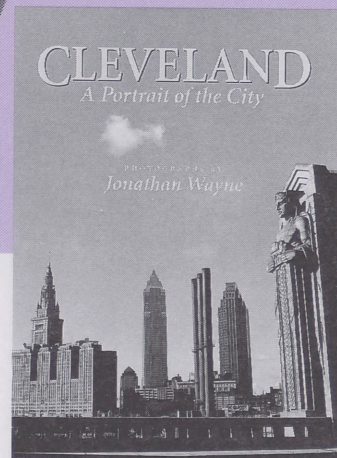
Starting in late spring and running through the summer of 1996, the museum will stage exhibitions to highlight the city's rich art heritage.

Cleveland: A Portrait of a City

by Jonathan Wayne
\$35.00, members \$29.75
Start your celebration of the Cleveland Bicentennial with this thorough and colorful collection of photographs of our vibrant and culturally diverse city. The photographs, taken with an artful but unintrusive style, capture the city in a range of seasons and moods. They offer a fresh perspective on the familiar scenes. And they uncover some surprising details that show why this city is an opportunity for continual discovery.

Fine Arts in Cleveland

by Holly Rarick Witchey and John Vacha
\$34.95, members \$29.70
This rich narrative of the development of the arts culture in Cleveland profiles the distinctive institutions that have become landmarks in Cleveland's cultural history as well as the role of the city's diverse ethnic population in the development of the musical arts, theater, dance, and visual arts. It is also a fascinating story of the growth of Cleveland's overall cultural community.



The Cleveland Museum of Art Museum Store in University Circle is open during all regular museum hours. Our store at the Beachwood Place Mall (first level, Saks wing) is open Monday through Saturday from 10 am to 9 pm and Sundays from noon to 5.

We ship gifts and books anywhere in the world.

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Future

A young woman's face lights up with a radiant glow. The luminous colors around her—yellow and red flowers, blue-violet window mullions, electric orange and blue in the distant building and sky—echo her warm, hopeful expression. The same woman appears in another painting sitting before a table, her fingers pressed against her chin. Rather than engaging the viewer, she gazes pensively at the ceiling. The flowers are cool blue, and the picture is horizontal, suggesting rest, calm, or introspection. Inscriptions on these paintings by Gabriele Münter (1877–1962) indicate that they were completed about a week apart: *Future (Zukunft)* on April 8, 1917, and *Reflecting (Sinnende)* on March 30, 1917.

Art historians consider Münter a major artist deserving of greater recognition, although her achievements have long been overshadowed by those of her more famous companion, Wassily Kandinsky. Born in Berlin, Münter began her art studies in Düsseldorf. She settled in Munich in 1901, but because the Royal Bavarian Art Academy did not admit women, she enrolled at the Phalanx School, recently placed under the direction of Kandinsky, a Russian émigré. Münter and Kandinsky soon fell in love and became engaged. From 1904 to 1908 they traveled through Europe together. On their return to Munich, they established a country home at Murnau in the Bavarian Alps, where Münter was inspired by the bold forms and luminous color of Bavarian glass painting. In 1911 Münter, Kandinsky, and Franz Marc invited 12 artists to join them in founding what became the German Expressionist group Der Blaue

Reiter (the Blue Rider). She contributed six paintings to the group's inaugural exhibition at the Thannhauser Galerie in December 1911.

Kandinsky's status as a resident enemy alien forced him to return to Russia at the outbreak of World War I. In 1915 Münter fled to neutral Sweden, where Kandinsky promised to join her. They were reunited in the spring of 1916, but after a few months he returned to Russia. She remained in Stockholm and began

a series of paintings depicting solitary women in interior settings. Each painting conveys a specific psychological state.

Two months after completing *Future*, Münter received a letter from Kandinsky containing the devastating news that he had married the daughter of a Russian general. She then traveled continuously for more than ten years, returning to her house in Murnau in 1931. Two years later she was declared a "degenerate" artist by the Nazis and forbidden to paint or exhibit.

For 12 years she hid her collection, including masterpieces by Kandinsky, and worked secretly at night. In 1957 she donated these paintings to the city of Munich. After Münter's death in 1962, the house she shared with Kandinsky in Murnau was converted into a museum.

In 1992 Mr. and Mrs. Frank E. Taplin, Jr., donated *Future* to the Cleveland Museum of Art, the first work by Münter to enter the permanent collection. Their generous gift augments an already distinguished display of 20th-century German art.

William H. Robinson, Assistant Curator of Modern Art

Wassily Kandinsky and Gabriele Münter in Stockholm, 1916. Photograph courtesy the Gabriele Münter and Johannes Eichner Stiftung, Munich



A companion painting to *Future*, also by Münter, *Reflecting* (oil on canvas, 66 x 99.5 cm) is in the celebrated collection of German Expressionist art at the Städtische Galerie im Lenbachhaus in Munich

Music

The second **Jazz on the Circle Concert** is Saturday the 18th at 8:00, with *Abdullah Ibrahim and Ekaya*. South Africa's premier jazz musician, pianist, and composer, Abdullah and his septet will present music blending traditional African motifs with bits of township jive and modern jazz. This concert is part of a subscription series organized as a collaboration between the museum, the Musical Arts Association, the Northeast Ohio Jazz Society, and Tri-C JazzFest. For tickets and information, call 231-1111.

Organist *Peter Hurford*, one of the most frequently recorded instrumentalists of our time, plays a **Subscription Concert** on Wednesday the 15th at 7:45, with works by J. S. Bach and his contemporaries. *Rebecca Fischer* gives a free lecture at 6:45 in the Recital Hall. Tickets are available by telephone (ext. 282).

The 1995-96 Gala Subscription Series again features outstanding Wednesday evening concerts. Pick up a free 1995-96 concert brochure in the North Lobby or call ext. 282.



Abdullah Ibrahim



Peter Hurford

The free **Musart Series** offers more than half a dozen concerts this month. On Sunday the 5th at 2:00, organist *Robert Schneider* plays Bach and Horatio Parker. Then, at 3:30, the 38-member *University Circle Wind Ensemble*, *Gary Ciepluch*, conductor, with *Thomas Hecht*, piano, perform Stravinsky's "Concerto for Piano and Wind Instruments" and other works. *The Merling Trio* performs Sunday the 12th at 3:30, with works by Dvořák, Kirchner, and Curtis-Smith. *Michelle Hradecká* offers an **Organ Recital** Sunday the 19th at 2:00 with works by Mendelssohn and Czech composers. Ending the month is a 3:30 **Gallery Concert** on Thursday the 30th: the *Miami String Quartet* plays works by Schubert and Starer in gallery 220. *Karel Paukert* offers two **Curator's Recitals**, on Sundays the 12th and 26th at 2:00.

Details appear in the listings, and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about classical music programs, call ext. 282.

1 November/Wednesday

Film 12:30 *White Porcelain of the Yi Dynasty* (25 min.)

Gallery Talk 1:30 *Greek Island Embroideries*. Barbara A. Kathman

Gallery Talk 2:30 *The Tea Tradition in Japan*. Marjorie Williams

Lecture 5:30 *The Waterfront As Urban Anchor* by Alex Kreiger, director of urban design programs, Harvard University, and director, Mayors Institute on City Design. Cosponsored by the Cleveland Museum of Art, Committee for Public Art, and the Cleveland Foundation for Architecture

Director's Forum Lecture 6:00 *Rewards of the Aesthetic Encounter in the Museum*. Mihaly Csikszentmihalyi, department of psychology, University of Chicago

Textile Art Alliance Lecture 7:00

A Synthesis of Structure and Image. Diane Sheehan (reception follows)

Film/Concert 8:00 *Metropolis* (Germany, 1926, tinted b&w, English intertitles and subtitles, 87 min.) directed by Fritz Lang, with live music by the Alloy Orchestra, the Boston-based group that has wowed audiences worldwide with original scores to classic silent films, using sounds derived from synthesizer, drums, and junk-metal percussion. Featured on NPR and at various film festivals, with two CDs to their credit, the ensemble makes its Cleveland debut with its raucous score to this futuristic sci-fi classic. Tickets (\$10, \$8 CMA members) can be purchased in advance by mail (check or money order only, attn: Film Program; enclose SASE) or at film showings. No phone reservations

2 November/Thursday

First Thursday Curatorial consultation for members only, by appointment

Film 12:30 *White Porcelain of the Yi Dynasty* (25 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *Early Ceramics from Japan and Korea*. Joellen DeOreo

3 November/Friday

Gallery Talk 1:30 *CMA Highlights*

4 November/Saturday

Gallery Talk 10:15 *Heroes Revealed: Indian Storytelling*. Joellen DeOreo

Gallery Talk 1:30 *CMA Highlights*

5 November/Sunday

Gallery Talk 1:30 *Greek Island Embroideries*. Barbara A. Kathman. Sign-language interpreted

Organ recital 2:00 *Robert Schneider*. The Cleveland native, graduate of the Cleveland Institute of Music/Case Western Reserve University and organist of First Baptist Church of Greater Cleveland in Shaker Heights, performs works by J. S. Bach and Horatio Parker

Meeting 3:00 *Modern Design Group*

Concert 3:30 *University Circle Wind Ensemble*, with *Thomas Hecht*, piano. The 38-member woodwind, brass, and percussion group performs regularly on the CWRU campus and has recorded music by Donald Erb. Conducted by Gary Ciepluch, they perform works by R. Strauss, Hahn, Poulenc, and Stravinsky and are joined by noted local pianist Thomas Hecht in Stravinsky's "Concerto for Piano and Wind Instruments"

Film 3:30 *Tokyo Story* (Japan, 1953, b&w, subtitles, 134 min.) directed by Yasujiro Ozu, with Chishu Ryu and Setsuko Hara. Moving saga of love and disappointment in which an elderly couple visit their children in Tokyo. New print. \$4, \$3 CMA members

7 November/Tuesday

Gallery Talk 1:30 *CMA Highlights*

Lanterns, Crayons, Action!

Gallery Talks. On Saturdays at 10:15, *Games People Can Play in the CMA* is a new series that gives parents something fun to do while their kids are in Young People's Classes. Our regular *Highlights Tours* are Tuesday, Thursday, Friday, and Saturday at 1:30. *Thematic Gallery Talks* are Wednesdays and Sundays at 1:30, and Thursdays at 2:30. Three gallery talks on *African Zion* have been added to the regular schedule, on Saturdays the 18th and 25th and Sunday the 26th. A sign-language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

Studio Classes for Adults. In preparation for the December 6 Holiday CircleFest, we offer *Lantern-Making Workshops*, Sundays November 26 and December 3, 3:00–4:30, and Wednesday the 29th, 7:00–9:00. Robin VanLear's *Sculpting for Light*, meets every Thursday this month (except Thanksgiving), 9:30–12:00. A \$40 fee covers all four sessions. Our monthly *All-Day Drawing Workshop*, 10:30–4:00, is on Saturday the 11th. On Sunday the 19th, *Family Express*, 3:00–4:30, is a free drop-in workshop.

Asian Autumn Programs. A *Performance of Thai Music* by the Kent State University Thai Ensemble of KSU's Center for the Study of World Music takes place on Sunday the 19th from 3:00 to 4:30. We also offer a guest lecture Sunday the 12th at 3:00: *Ceramic Connections and Contrasts in Ancient Korea and Japan*, by J. Edward Kidder, professor emeritus, International Christian University, Tokyo. The Asian Autumn gallery talk series, *Great Traditions: The World of Ceramics*, wraps up the first two Wednesdays of the month at 2:30. Films and videos are shown in the A-V Center, Lower Level/Education, Wednesdays and Thursdays at 12:30. Running continuously until the 15th is *Onggi Pottery*.

8 November/Wednesday

Film 12:30 *Design and Nature* (19 min.)

Gallery Talk 1:30 *Aspects of Early Asian Pottery*. Nancy Prudic

Gallery Talk 2:30 *From the Middle East to Europe: Lusterware, Majolica, and Faience*. Barbara A. Kathman

Lecture 5:30 *The City and the Waterfront in a Post-Urban Age* by Paul Goldberger, architectural critic for the *New York Times*. Cosponsored by the Cleveland Museum of Art, Committee for Public Art, and the Cleveland Foundation for Architecture

Film 7:30 *Open City* (Italy, 1945, b&w, subtitles, 105 min.) directed by Roberto Rossellini, with Anna Magnani and Aldo Fabrizi. This near-documentary account of the Rome underground during the Nazi occupation introduced neorealism as a new film style. For its 50th anniversary, a new 35mm print! \$4, \$3 CMA members

Lecture 8:00 *Archaeology of the Russian Steppes* by James Adovasio, Mercyhurst College. Cosponsored by the Cleveland Archaeological Society

9 November/Thursday

Film 12:30 *Design and Nature* (19 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *Three Women, Three Centuries, Four Portraits*. Penny Buchanan

10 November/Friday

Gallery Talk 1:30 *CMA Highlights*

11 November/Saturday

Gallery Talk 10:15 *Might and Mane: Classical Headgear*. Bob Dewey

All-Day Drawing Workshop 10:30–4:00 Registration required by Nov. 10; call ext. 462. An intensive gallery class for beginning to advanced students. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon

Gallery Talk 1:30 *CMA Highlights*

12 November/Sunday

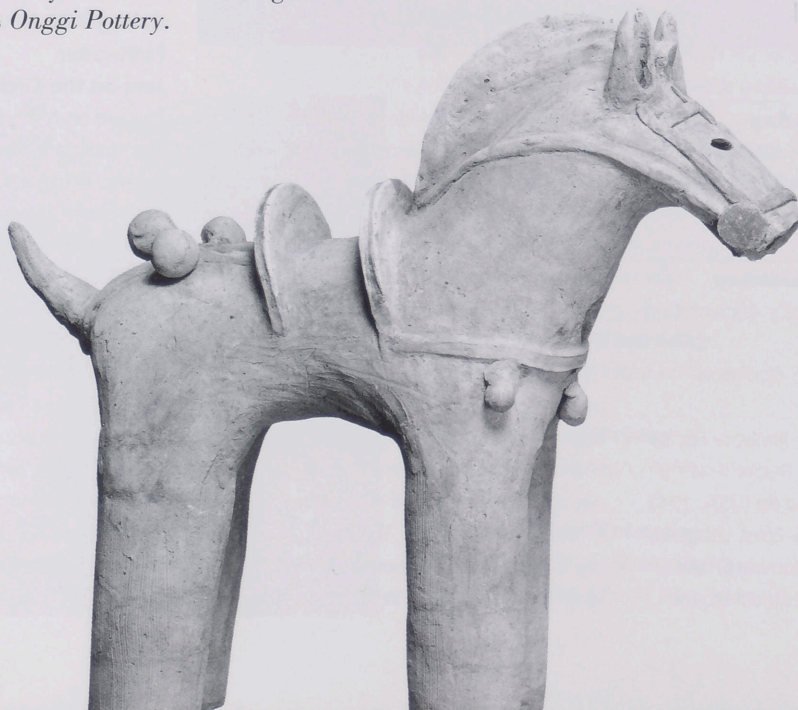
Gallery Talk 1:30 *Aspects of Early Asian Pottery*. Nancy Prudic

Organ Recital 2:00 Karel Paukert. Works by F. Couperin, Alain, and Messiaen

Lecture 3:00 *Ceramic Connections and Contrasts in Ancient Korea and Japan* by J. Edward Kidder, professor emeritus, International Christian University, Tokyo

Film 3:30 *Pather Panchali* (India, 1955, b&w, subtitles, 112 min.) directed by Satyajit Ray. Simple, poetic tale of a young boy in a poor family growing up in a ramshackle Bengali village. The first part of Ray's celebrated "Apu Trilogy"; music by Ravi Shankar. \$4, \$3 CMA members

Concert 3:30 *The Merling Trio*. Violinist Renata Artman Knific, cellist Bruce Uchimura, and pianist Susan Wiersma Uchimura met as students at the Cleveland Institute of Music and have performed together since 1987, appearing throughout North America. They are also frequently heard in radio and television broadcasts. Currently in residence at Western Michigan University, the trio returns to Cleveland to play works by Dvořák, Kirchner, and Curtis-Smith



From *Asian Autumn*: This ceramic horse made in Japan between AD 200 and 600 is a beautiful example of *haniwa* earthenware. Norweb Collection 57.27



I.M. Pei's building for the Rock and Roll Hall of Fame and Museum brings a flashy exuberance to Cleveland's historically blue-collar lakefront. Two November lectures explore how landscape and architecture will interrelate to define the city of the future

Issues Examined

The **Committee for Public Art Lecture Series**, *On the Waterfront*, is cosponsored by the CMA, the Committee for Public Art, and the Cleveland Foundation for Architecture. The first of two November talks is Wednesday the 1st at 5:30: *The Waterfront As Urban Anchor* by Harvard University's Alex Kreiger, who is director of the Mayors Institute on City Design. The second, on Wednesday the 8th at 5:30, is *The City and the Waterfront in a Post-Urban Age* by Paul Goldberger, architecture critic for the *New York Times*.

In the last **Director's Forum Lecture**, *Rewards of the Aesthetic Encounter in the Museum*, Chicago's Mihaly Csikszentmihalyi speaks Wednesday the 1st at 6:00.

Two November lectures are cosponsored by the **Cleveland Archaeological Society**: *Archaeology of the Russian Steppes*, presented by James Adovasio, Mercyhurst College, Wednesday the 8th at 8:00, and *The Gold of Croesus Revisited*, presented by Andrew Ramage, Cornell University, Wednesday the 15th at 8:00.

Diane Sheehan offers *A Synthesis of Structure and Image*, a **Textile Art Alliance Lecture**, Wednesday the 1st at 7:00.

Chief Curator of Later Western Art Henry Hawley is organizing a new support group for CMA members interested in **Modern Design**, which will meet at 3:00 on Sunday the 5th. Call ext. 413 for details.

14 November/Tuesday

Gallery Talk 1:30 *CMA Highlights Members Opening for African Zion* 7:00-10:00

15 November/Wednesday

Film 12:30 *Ethiopia: Africa's Ancient Kingdom* (17 min.)

Gallery Talk 1:30 *African Zion*. Bob Dewey

Preconcert Lecture 6:45 *Rebecca Fischer* gives a free lecture in the Recital Hall

Film 7:30 *To Be Or Not To Be* (USA, 1942, b&w, 99 min.) directed by Ernst Lubitsch, with Jack Benny, Carole Lombard, and Robert Stack. A Polish theatrical troupe

and their hammy leader outwit the Nazis in this hilarious black farce set in occupied Warsaw. \$4, \$3 CMA members

Subscription Concert 7:45 *Peter Hurford, organ*. One of the most frequently recorded instrumentalists of our time, the British musician is particularly known for his interpretation of the complete works of J. S. Bach. He regularly appears in the major concert halls and churches of Europe, North America, Australia, and Asia. He returns to the museum to perform works by Bach and his contemporaries.

Seating is reserved. Tickets are available by telephone reservation (ext. 282) Monday-Friday, starting Wednesday, November

8; or at the door starting at 6:30. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

Lecture 8:00 *The Gold of Croesus Revisited* by Andrew Ramage, Cornell University. Cosponsored by the Cleveland Archaeological Society

16 November/Thursday

Film 12:30 *Ethiopia: Africa's Ancient Kingdom* (17 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *African Zion*. Bob Dewey

17 November/Friday

Gallery Talk 1:30 *CMA Highlights*

18 November/Saturday

Gallery Talk 10:15 *Musical Chairs*. Nancy McAfee

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *African Zion*. Cavana Faithwalker

Jazz on the Circle Concert 8:00 *Abdullah Ibrahim and Ekaya*. South Africa's premier jazz musician, pianist, and composer and his septet blend traditional African motifs with bits of township jive and modern jazz. His influences range from a grandmother who founded the AME church in Cape Town, to Duke Ellington, to the spirits of the past. Critic David Grogan says, "His hymnlike laments have a hypnotic quality that will leave you feeling emotionally cleansed and his anthems...will make you want to shout for joy." Production and broadcast support is provided by WCPN (90.3 FM). Tickets (\$22, \$19, \$16) are available at the Severance Hall box office, 231-1111

Film

The family is the focus of this month's installment in our year-long Sunday afternoon series of the 50 best movies of all time, as voted by critics and filmmakers in three separate international polls. In **100 Years of Magic: Family Matters**, four films from four countries demonstrate that the forces that stretch and tear the domestic fabric are the same the world over. These include aging and death (*Tokyo Story*), poverty (*Pather Panchali*), war (*The Mirror*), and history and change (*The Magnificent Ambersons*). Each film \$4, CMA members \$3.

Our series of the 50 best films concludes next month. There's no question that the works we've been screening all year rank among the most illustrious achievements of world cinema. Nevertheless, because of current fashion and the vagaries of polling, certain master filmmakers did not make our Top 50 list. During the next two months, we redress these omissions by screening representative works by ten towering figures who must be included in any self-respecting salute to the cinema.

We're calling this Wednesday evening series **100 Years of Magic: Postscript**. In November we acknowledge directors Roberto Rossellini (*Open City*), Ernst Lubitsch (*To Be Or Not To Be*), Robert Flaherty (*Louisiana Story*), Jean-Luc Godard (*Pierrot le Fou*), and Fritz Lang, whose silent epic *Metropolis*—accompanied by Boston's highly acclaimed Alloy Orchestra performing their original score—kicks off the series on the evening of November 1. Tickets for that event, which is the Alloy Orchestra's Cleveland debut, are \$10, \$8 for CMA members. All other films are \$4, \$3 for CMA members.

Metropolis

**19 November/Sunday**

Gallery Talk 1:30 *African Zion*. Nancy Prudic

Organ recital 2:00 *Michelle Hradecká*. This young Czech musician studies with Jan Hora at Prague's Academy of Musical Arts. She is interning at the museum and at St. Paul's Episcopal Church in Cleveland Heights. Her program includes works by Mendelssohn and Czech composers

Gallery Talk 2:30 *Early Ceramics from Japan and Korea*. Judith Solomon

Family Express 3:00–4:30 *Icons: Precious Pictures*. Create a meaning-laden painting for your family in this studio workshop

Performance 3:00–4:30 *Performance of Thai Music* by the Kent State University Thai Ensemble of KSU's Center for the Study of World Music, led by Terry Miller

Film 3:30 *The Mirror* (USSR, 1974, color/ b&w, subtitles, 106 min.) directed by Andrei Tarkovsky. This stunningly photographed, autobiographical poem is a kaleidoscope of dream sequences, childhood memories, and WWII reminiscences. \$4, \$3 CMA members

21 November/Tuesday

Gallery Talk 1:30 *CMA Highlights*

22 November/Wednesday

Film 12:30 *Face of Jesus* (10 min.)

Gallery Talk 1:30 *Japanese Shinto Sculpture*. Marjorie Williams

Film 7:30 *Louisiana Story* (USA, 1948, b&w, 77 min.) directed by Robert Flaherty. A boy growing up in the Louisiana bayou watches oil drillers at work in this supremely poetic nonfiction film that captures the beauty of nature and evokes the magic of childhood. Music by Virgil Thomson. \$4, \$3 CMA members. Kids 12 and under, \$2 (this film only)

23 November/Thursday

Thanksgiving Day Museum closed

24 November/Friday

Gallery Talk 1:30 *CMA Highlights*

25 November/Saturday

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *African Zion*. Marty Blade

26 November/Sunday

Gallery Talk 1:30 *Japanese Shinto Sculpture*. Marjorie Williams

Organ Recital 2:00 *Karel Paukert*. Works by J. S. Bach, Mozart, and Liszt

Gallery Talk 2:30 *African Zion*. Catherine Culp

CircleFest Workshop 3:00–4:30 *Lantern-making*. Series of four, \$25/family, \$15/individual; single session, \$10/\$5

Film 3:30 *The Magnificent Ambersons* (USA, 1942, b&w, 88 min.) directed by Orson Welles, with Tim Holt, Joseph Cotten, and Agnes Moorehead. Sublime account of the decline of a prominent midwestern family during the early years of this century. From a Booth Tarkington novel. \$4, \$3 CMA members

28 November/Tuesday

Gallery Talk 1:30 *CMA Highlights*

29 November/Wednesday

Film 12:30 *Ethiopia* (29 min.)

Gallery Talk 1:30 *African Zion*. Barbara A. Kathman

CircleFest Workshop 7:00–9:00 *Lantern-making*. Fee; see Sunday the 26th

Film 7:30 *Pierrot le Fou* (France/Italy, 1965, color, scope, subtitles, 90 min.) directed by Jean-Luc Godard, with Jean-Paul Belmondo and Anna Karina. Lovers flee to the south of France in this anarchic, romantic, picturesque pop tragedy

30 November/Thursday

Film 12:30 *Ethiopia* (29 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *African Zion*. Barbara A. Kathman

Gallery Concert 3:30 *Miami String Quartet*. Winner of the 1992 Concert Artists Guild New York Competition and currently artists in residence at the New World School of the Arts and Kent/Blossom Music, the quartet also received prizes at the Evian and London competitions, and has performed throughout North America and Europe. In a special concert here, they will perform quartets by Schubert and Starer in gallery 220

Celebrate African Zion

The **African Zion Members Opening** is Tuesday evening, November 14th, from 7:00 to 10:00. Admission is free for members, but reserved tickets are necessary. The doors open at 6:45. Director Robert P. Bergman and Acting Curator of Early Western Art Stephen Fliegel will speak starting at 8:00 in Gartner Auditorium. The exhibition will be open until 10:00.

Guests are welcome at \$10 each. Limited free parking begins at 6:30. Light refreshments will be served, and there will be a cash bar. The Museum Store will be open from 7:00 to 10:00. Invitations were mailed last month. If you have questions, call the special events office at ext. 597.

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Volunteer Extraordinaire: Sally Crocker, champion of the museum in general and of the Womens Council Special Decorations Committee in particular, who has for 22 years been the guiding spirit behind the designs that enhance exhibition openings and museum receptions, is stepping down as chair of that committee. Her gracious demeanor and quiet determination have won her the respect, friendship, and cooperation of staff and fellow volunteers alike

Volunteer Efforts Indispensable

The museum's growing volunteer network, managed by Diane DeBevec, can be proud of a number of recent efforts, including 35 volunteers who met Cleveland at the Avenue at Tower City, 63 who worked for over 400 hours with audio tours in *Elvis and Marilyn*, 37 who put in over 160 hours in August and September engaging visitors in a demographics survey, 8 who gave 38 hours in September in the Ingalls Library, and, last but not least, 78 Womens Council volunteers who donated 273 September hours at the Information Desk. Thanks!

If you are interested in volunteering, please call the office of Visitor and Volunteer Services at ext. 592 or 593.

Gifts of Art

Donors of works of art to the Cleveland Museum of Art have made significant contributions to the collections over the years. If you are considering making a gift of artwork this year, please contact Kate Sellers, director of development and external affairs, at ext. 154. She will put you in contact with the appropriate curatorial department. Remember, you may now take a tax deduction for the full fair market value of the work of art at the time it is donated.

Correction

In condensing information to meet the space constraints of our 1994 Annual Report summary last month, we inaccurately lumped together the figures for endowment revenues, trust fund revenues, and gifts from independent trusts. The subtotal of those funds should have read \$11,626,927. The total revenues and support figure of \$17,488,559 was correct. We regret the error.



Visions of Love and Life: English Pre-Raphaelite Art from the Birmingham Collection, England surpassed attendance projections by nearly 30%. The show was made possible in part by the generosity of four couples, shown here flanking Alexander Munro's marble bust of Lady Molyneux (left to right): Al and Viki Rankin, Jon and Ginny Lindseth, Carol and Mike Sherwin, and Sarah and Ed Roth

Our Thanks for Your Giving

Director Robert P. Bergman will host the annual **Salute to Donors** reception on November 27th at the museum. All Contributing, Patron, and Fellow members, along with individuals who have either donated art to the museum during the past year or who have given \$100 or more to the Annual Fund campaign are invited. The event will feature the acclaimed show of Poussin drawings from the collection of Queen Elizabeth II.

Annual Fund Campaign: Museum supporters choose among many ways of sustaining this institution. Many people become members, supporting the museum while receiving benefits in exchange. Others donate works of art or volunteer their time. Some participate in our planned giving program, will-ing a final gift to the museum. A few people do all of the above.

A particularly effective way individuals can help the museum is to make a yearly contribution to the Annual Fund. Because no tangible benefits are offered, an Annual Fund gift is purely philanthropic and, therefore, totally tax deductible. Last year, nearly 10% of the museum membership made a gift (\$100 on average) to the 1994 Annual Fund in addition to their museum membership.

The 1995 Annual Fund campaign is coming into the home stretch. Every member has already been sent a letter from the director asking for a gift to this year's Annual Fund, and many will be receiving another. Forgive our persistence—the museum needs your support. Please keep us in mind as you plan your year-end giving. For further information about the 1995 Annual Fund, please call Ann Sethness at ext. 153.

Federal Grants

Arts and cultural institutions nationwide benefit from grant awards made by the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum Services (IMS). These grants help organizations bring quality art and culture to Americans across the country.

Current NEA-sponsored projects here include exhibition support for *African Zion: The Sacred Art of Ethiopia* and *Pharaohs: Treasures of Egyptian Art from the Louvre* and many other projects. IMS funding helps the museum make its permanent collection accessible and understandable to an expanding base of museum visitors.

Please make sure your local, state, and national elected representatives know that funding of these agencies, modest as it is, goes a long way in improving the quality of life for everyday people by helping institutions like the Cleveland Museum of Art bring enriching cultural experiences to their communities.

Special Thanks

A special thanks to the following who helped make possible the Womens Council's July 15th benefit, *A Night of Knights*, which raised more than \$150,000.

AAA Acme Rents	Great Lakes Theater Festival
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The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans

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Member Hotline
216/421-7340 x295

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Tuesday, Thursday,
Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays,
July 4, Thanksgiving,
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Museum Cafe Hours

Tuesday, Thursday,
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Wednesday 10:00-8:30
Saturday 10:00-4:15
Sunday 1:00-4:30

Museum Store Hours

Open during all regular
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Ingalls Library Members Hours

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Slide Library by
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